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Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth B. Peterson

Chris Dresko

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor
Chris Dresko, graduate conductor

Ford Hall
Monday, March 5, 2007
8:15 p.m.

ITHACA

PROGRAM

"Many Moods in Many Forms"

Smetana Fanfare (1984)

Karel Husa
(b. 1921)

Bach's Fugue a la Gigue

Johann Sebastian Bach
(1685-1750)
trans. by Gustav Holst
(1874-1934)

Symphony No. 6

Vincent Persichetti
(1915-1987)

- I. *Adagio — Allegro*
- II. *Adagio sostenuto*
- III. *Allegretto*
- IV. *Vivace*

INTERMISSION

Divertimento for Winds and Percussion

Roger Cichy
(b. 1956)

- I. *Exaltation*
- II. *Follies*
- III. *Remembrance*
- IV. *Salutation*

Chris Dresko, graduate conductor

A Trio of Grainger works:

Molly on the Shore

Percy Grainger
(1882-1961)

Ye Banks and Braes O'Bonnie Doon

"The Gum-Suckers" March

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth Peterson, conductor

Piccolo

Lindsay MacDowall

Flute

Jacqueline Christen

Emily James

Rebecca Frost

Meaghan McTammany

Kathryn Falato

Elizabeth Krimmel

Rebecca Grollman

Oboe

Alicia Rockenhauser

Rachel Seiden

Shelby Apuzzo

English Horn

Alicia Rockenhauser

Bassoon

Margaret Oswald

Meghan Kininger

Allison Crerand

E♭ Clarinet

Marcus Christian

Clarinet

Kim Fleming

Daniel Vesey

Spencer Blumenfeld

Lori Bonin

Mark Wolocki

Sarah Koop

Matt Gibson

Erin Grieder

Marcus Christian

Mary-Katharine Huebener

Brittney Frank

Bass Clarinet

Marielle Zych

Alto Saxophone

Gabe Fadale

Ryan M. Salisbury

Tenor Saxophone

Seval Kanik

Troy Emerson

Baritone Saxophone

Tom Hauser

Trumpets

Cyril Bodnar

Judson Hoffman

Anthony Derrick

Jonathan Stewart

Kevin Heggie

Erin Alvey

Christopher Tolbert

Russ Michaud

Michael DeWeaver

Christine Gregory

Brian Binder

Horn

Tom Peters

Lori Roy

Lauren Campbell

Laura Francese

Rebecca Guion

Trombone

Erin Lindon

Nicholas Kelly

Beth Montroy

Daniel Bacigalupi

JC VonHoltz

Christian Jordan

Bass Trombone

Ryan Pangburn

Edward Swider

Euphonium

Aaron Rivkin

Justin Falvo

Jacqui Best

Sarah Drew

Tuba

Jessica Mower

Alex Mitchell

Gary Walker

Dan Timmons

Percussion

Alison Hannah

Benjamin Berry

Beth Faulstick

Peter Kielar

Timpani

Colleen Clark

Celeste

William Gunn

Bass

Paul Feissner

Piano

Tracy Kirschner

Harp

Myra Kovary*

* guest artist

Program Notes

Smetana Fanfare for Wind Ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984 in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem *The Wallenstein's Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague.

In 1932, Holst said, "When I was studying organ works some forty years or more ago, it struck me that of all Bach's organ works, just one, this fugue, seemed ineffective on the instrument for which it was composed. . . I made no attempt to orchestrate it at the time, but when the BBC requested me to write a large work for their military band, I decided to get my hand in – not having written for band for several years – by scoring the *Fugue a la Gigue* before attacking my own work". Holst, himself, gave the title "Bach's Fugue a la Gigue" and was paid twenty-five pounds for the publication and broadcasting rights of this fugue for military band which had been catalogued as an early work dating from Bach's Muhlhausen years.

Persichetti's Symphony for Band was commissioned by and premiered by Clark Mitze and the Washington University band at the MENC convention in St. Louis on April 16, 1956. According to the composer, it could have been titled, "Symphony for Winds", following, as it did, his Symphony No. 5 for Strings. In the autumn 1964, *Journal of Band Research*, Persichetti wrote: "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to intermediate and wide use, and become a staple of the literature in a short time".

The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are in the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night", from the composer's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale. Persichetti described the final section of the fourth movement, "Various sections join the horns in chordal jabs until finally the whole band thunders the thematic material of all movements in a display of dazzling counterpoint."

Divertimento for Winds and Percussion was written as a tribute to three American composers who shared a common interest: Aaron Copland, Leonard Bernstein and George Gershwin were each intrigued with jazz, and each incorporated elements of the idiom into his own music. Roger Cichy became interested in Bernstein's writings on the influence of African-American music and the effects of jazz on the works of Copland and Gershwin. He has used the musical notes C (Copland), B (Bernstein) and G (Gershwin) to form the nucleus for much of the thematic and harmonic material in *Divertimento*. These three notes are dominant in three of the work's four movements.

The original form of the work, *Divertimento for Strings, Winds and Percussion*, was commissioned by the Des Moines Symphony Orchestra and premiered in September 1993. Later transcribed and renamed by the composer, *Divertimento* was premiered by the Iowa State University Band at the College Band Directors North Central Convention in Omaha, Nebraska, in February 1994.

[Feel free to applaud between each Grainger work as each are separate pieces and not part of a larger work.]

Molly on the Shore is 'lovingly and reverently dedicated to the memory of Edvard Grieg and is an Irish Reel set for military band. Based on two Cork Reel tunes, "Temple Hill" and "Molly on the Shore", the themes from this setting can be found in "the Complete Petrie Collection of Ancient Irish Music" edited by Sir Charles Villiers Stanford.

Ye Banks and Braes O' Bonnie Doon is a slow, sustained Scottish folk tune. Grainger considered folk singers the "kings and queens of song...lords in their own domain – at once performers and creators." Grainger described the wind band as "a vehicle of his deeply emotional expression" and many of most memorable folk song settings are now cornerstones of the band repertoire.

A "Gum-sucker" is an Australian nick-name for Australians born in Victoria, Grainger's home state. The eucalyptus trees that abound in Victoria are called 'gums' and the young shoots at the bottom of the trunk are called 'suckers'. The leaves of the eucalyptus trees are very refreshing to suck on in the parching summer weather, so "gum-sucker" came to mean a young native son of Victoria, just as Ohians are nick-named "Buck-eyes". In this march, Grainger uses his own "Australian Up-Country-Song" melody, written by him to typify Australia.

Program notes by Beth Peterson,
Chris Dresko and Smith's 'Program Notes for Band'